



**FILM4 PRESENTS**

In association with **Wild Bunch**  
In association with **Optimum Releasing**  
**A Warp Films Production**

**A CHRIS MORRIS FILM**

# FOUR LIONS

UK · 102 MINS · 12 SEC 7 FRAMES · 35MM · DOLBY 5.1 · COLOUR · 2010

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**SCREENINGS**

**Saturday, January 23, 5:30 pm** - Egyptian Theatre, Park City  
**Monday, January 25, noon** - Screening Room, Sundance Resort  
**Tuesday, January 26, 9:00 am** - Egyptian Theatre, Park City  
**Thursday, January 28, 9:45 pm** - Broadway Centre Cinemas V, SLC  
**Friday, January 29, 2:30 pm** - Prospector Square Theatre, Park City

**PRESS & INDUSTRY SCREENING**

**Sunday, Jan. 24, 5:00 pm** - Holiday Village II, Park City

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**STEVE BEEMAN** | cell (917) 854-8700 | [stevenbbeeman@falcoink.com](mailto:stevenbbeeman@falcoink.com)

**CAITLIN SPEED** | cell: (817) 875-8981 | [caitlinspeed@falcoink.com](mailto:caitlinspeed@falcoink.com)

WORLD SALES: **wild bunch**

**CAROLE BARATON** | sales agent (from January 22th to 26th)

cell +33 6 20 36 77 72 | [cbaraton@wildbunch.eu](mailto:cbaraton@wildbunch.eu)

## SYNOPSIS

Chris Morris' *FOUR LIONS* is a funny, thrilling comedy that illuminates modern jihadism through the prism of farce. It understands jihadists as human beings. And it understands human beings as innately ridiculous. What *THIS IS SPINAL TAP* did for heavy metal and *DR STRANGELOVE* the Cold War, *FOUR LIONS* does for the modern face of terrorism.

In a British city, four men have a secret plan. Omar (Riz Ahmed) is disillusioned about the treatment of Muslims around the world and is determined to become a soldier. This is the most exciting idea Waj (Kayvan Novak) has ever heard. Better still it's a no brainer because Omar does his thinking for him. Opposed to Omar and everyone else on earth is the white Islamic convert Barry (Nigel Lindsay). He'd realise he joined the cell to channel his nihilism - if he had half the self knowledge of a duck. Faisal (Adeel Akhtar) is the odd man out. He can make a bomb – but he can't blow himself up just now coz his sick dad has "started eating newspaper". Instead he's training crows to fly bombs through windows. This is what Omar has to deal with. They must strike a decisive blow on their own turf but can any of them strike a match without punching himself in the face?

*FOUR LIONS* plunges us beyond seeing these young men as unfathomably alien. It undermines the folly of just wishing them away or, even worse, alienating the entire culture from which they emerge. The film is neither pro nor anti religious. The jokes fly out of the characters' conflicts, excesses and mistakes. Crackling with wit and tension, *FOUR LIONS* is the essential response to our failure to engage with reality and a high toast to the idea that laughter is better than killing.

## STARRING

*Omar* RIZ AHMED  
*Hassan* ARSHER ALI  
*Barry* NIGEL LINDSAY  
*Waj* KAYVAN NOVAK  
*Faisal* ADEEL AKHTAR  
*Negotiator* BENEDICT CUMBERBATCH  
*Alice* JULIA DAVIS  
*Matt* CRAIG PARKINSON  
*Sofia* PREEYA KALIDAS  
*Ahmed* WASIM ZAKIR  
*Mahmood* MOHAMMAD AQIL

Directed by  
CHRIS MORRIS

Written by  
CHRIS MORRIS, JESSE ARMSTRONG  
and SAM BAIN

Additional writing by  
SIMON BLACKWELL

Produced by  
MARK HERBERT and DERRIN SCHLESINGER

Associate Producers  
AFI KHAN  
FAISAL A. QURESHI

Director of Photography  
LOL CRAWLEY

Production Designer  
DICK LUNN

Editor  
BILLY SNEDDON

First Assistant Director  
JOE GEARY

Costume Designer  
CHARLOTTE WALTER

Hair & Make-up Designer  
VIKKI LAWSON

Sound Recordist  
MALCOLM HIRST

Casting Director  
DES HAMILTON

Executive Producers  
CAROLE BARATON  
PETER CARLTON  
WILL CLARKE  
CAROLINE LEDDY

ANGUS AYNSLEY  
MARK FINDLAY  
ALEX MARSHALL

## **DIRECTOR'S STATEMENT** by Chris Morris

A bomb goes off. We tear about like headless chickens. Then we try to calm down. We lock the door on our dread. We go shopping. So now our dread works in the dark. It infests the fabric. We change our laws. We restrict our freedoms. We lash out at strangers. Brilliant. Of course we long to laugh at our fears but we don't know how. Where's the joke in terror? Actually, as FOUR LIONS will demonstrate, it's staring you right in the face.

At training camps young jihadis argue about honey, shoot each other's feet off, chase snakes and get thrown out for smoking. When 9/11 hijacker Mohamed Atta was teased for pissing too loudly, he blamed the Jews for making thin bathroom doors. A minute into his martyrdom video, a would-be bomber grinds to a halt and asks the cameraman, "what was the question again?" Terrorist mastermind Khalid Sheikh Mohamed spends two hours looking for a costume that won't make him look fat on camera.

In three years of research, I have spoken to terrorism experts, imams, police, secret services and hundreds of Muslims. Even those who have trained and fought jihad report the frequency of farce. On millennium eve, five jihadis planned to ram a US warship with a launch full of bombs. In the dead of night they slipped their boat into the water. They stacked it with explosives. They stepped in. It sank.

Terrorist cells have the same group dynamics as stag parties and five a side football teams. There is conflict, friendship, misunderstanding and rivalry. Terrorism is about ideology, but it's also about berks.

## **CHRIS MORRIS** – Biography

Chris Morris has been a creative and inspiring force across TV and Radio for twenty years. As a broadcaster, writer, satirist, producer and performer he has entertained and stunned audiences with audacious ground breaking comedy. FOUR LIONS marks Chris's debut as a feature film director, but his first foray into film saw him win a BAFTA in 2002 for Best Short Film for MY WRONGS 8245 – 8249 & 117. Chris's impact on UK television began with the award-winning BBC 2 comedy, THE DAY TODAY, which mocked the language of news programmes to destruction. As co-devisor, writer, anchor and co-producer of THE DAY TODAY Chris worked alongside Steve Coogan and Armando Iannucci to produce the defining British comedy of the decade. He developed a strong relationship with Channel 4 who in 1997 broadcast his most celebrated series BRASS EYE. In this genre redefining and much copied satire he tackled media hysteria head on - conducting interviews in character and enveigling politicians and celebrities into supporting impossible causes. In 2002 BRASS EYE was shortlisted for two BAFTA TV Awards for the one off BRASS EYE SPECIAL which shredded the media's obsession with paedophilia. Chris also devised, wrote and directed JAM, "the most disturbing comedy ever shown on television," co-wrote and directed the cult situation satire NATHAN BARLEY and starred in IT CROWD also for Channel 4.

### **Radio notes:**

Chris has also written and performed extensively for radio. During the late 80s and 90s he was a regular contributor to BBC Radio, with THE CHRIS MORRIS SHOW broadcast on BBC GLR between '88 and '93. The show moved to Radio 1 during 1994 and he later wrote and presented three series of the multi award winning BLUE JAM for the station between 1997 and 1999. For Radio 4 he co-wrote & presented ON THE HOUR and for Radio 3 appeared in and produced WHY BOTHER? a series of improvised interviews with Peter Cook.

## **Q&A WITH DIRECTOR: Chris Morris**

### **How did the film come about?**

I was reading about a plot to ram a US warship. In the dead of night with the target moored just offshore, the cell assembled at the quayside, slipped their boat into the water and stacked it with explosives. It sank. I laughed. I wasn't expecting that. You know the Hamburg cell was lead by Mohamed Atta – but did you know he was so strict that the other plotters called him “the ayatollah”? That every time he formed an Islamic discussion group he was so critical he fired them all within a week? The unfathomable world of extremism seemed to contain elements of farce. Cases in the high court and meetings with Muslims only confirmed the impression. People go to training camps in the wrong clothes, forget how to make bombs, fight with each other and then fight again over who just won the fight, volunteer for the mujahedeen and get told to go home and “do the knitting”. They talk about who's cooler – bin Laden or Johnny Depp. The more I looked, the more reality played against type. Then the penny dropped. A cell of terrorists is a bunch of blokes. A small group of fired up lads planning cosmic war from a bedsit – not a bad pressure cooker for jokes.

### **What interested you about the subject matter and why did you want to make it?**

Well the subject matter is turning a massive global wheel at the moment. How could you not be interested? Once you've had your preconceptions flipped – and discovered it can be funny too, how could you not make a film about it?

### **How much of the film is based on real events and situations you discovered through your research? Are there any scenes which are actual recreations?**

No actual recreations – though sometimes it was tempting. Sometimes reality was almost too ridiculous. Like the jihadi who disguised himself as someone from MI5 to try and trick his parents into letting him

go to Pakistan. I heard a surveillance recording of two suspects in the middle of the night. These guys have had 600 kilos of fertilizer in a lock up for two months. The 17-yr-old wakes up the 20-yr-old and says “Brother – that fertilizer's not for gardening is it?” Moments like that can work as a starting point. They give you a clue about the set up of the group – who keeps what from whom – who's on the ball and who's not.

### **Did you have any advisors attached to the film?**

A crew is always a committee of advisers – design, photography etc – and our crew was superb - but if you mean a specific “cultural adviser” on the team then no. Often a production will have a rather bolted on “cultural adviser”. I figured if I didn't know something then I'd better go and find out the answer first hand. And for that I needed help from all sorts of people. As a result I built up a network of friends and contacts with different specialties and they helped introduce me to ex fighters, secret services etc... So we ended up with a network of absolutely essential guides. The most indefatigable of them became permanent members of crew – and worked as producers - helping out with every aspect of production. The film simply wouldn't have been possible without them.

### **Did you have any difficulties raising the finance to make the film and get a producing partner on board? Did you make any concessions?**

Considering how much it's influencing the world at the moment, people know incredibly little about this subject. When it came to funding, a lot of people were unable to think beyond their jumpy gut reaction. The people who ended up funding the film were those who could spot the difference between what we were doing and the desire to cause trouble. They could see the film was not racist, was not attacking a culture, but may just be suggesting that killing people is not a good idea. So we made no concessions. Anyone who wanted to “change the ending” got very short shrift.

**Do you think people will feel you are trying to shock and offend? Might they feel you are mocking Islamic beliefs?**

Only if they haven't seen the film. You might use shock to mock overblown public attitudes to things that don't matter. But terrorism does matter. We're trying to make you laugh – to entertain – to surprise – to move even. You don't have to mock Islamic beliefs to make a joke out of someone who wants to run the world under sharia law but can't apply it in his own home because his wife won't let him. About someone buying bomb making materials and then forgetting how to make a bomb. About someone performing elaborate "anti surveillance" techniques including running in circles and wearing a cowboy hat – in full sight of two surveillance teams. Or indeed about an intelligence officer setting up a surveillance station in the boot of a car – which is then jacked by joy riders.

## **THE WRITERS: Sam Bain and Jesse Armstrong**

Sam and Jesse have written together for over a decade and the collaboration has generated an award-winning partnership. Their sharp comic writing style has defined much of television comedy in the UK during the Noughties. From Channel 4's SMACK THE PONY, starring Sally Phillips in 2001/2 through to the multi-award winning, PEEP SHOW with David Mitchell and Robert Webb, which they created, wrote and executive produced, Sam and Jesse's comic touch has delighted audiences and critics.

As well as FOUR LIONS, the duo's film writing includes contributions to Sacha Baron Cohen's BRUNO and MAGICIANS directed by Andrew O'Connor. As a solo project Jesse Armstrong also won critical acclaim for his work on the screenplay for IN THE LOOP directed by Armando Iannucci, including British Independent Film Awards and New York Critics Circle Awards for best screenplay 2009.

Sam and Jesse's television credits also include the successful BBC1 comedy series THE OLD GUYS, but it is with PEEP SHOW that they have had their greatest success. It began in 2003 and the phenomenally successful six series have garnered them multiple awards, including a BAFTA for Best Sitcom in 2008, a British Comedy Award for Best Sitcom in both 2006 and 2007, as well as a Golden Rose for Best Comedy in 2004.

Jesse has also seen success with the political satire, THE THICK OF IT, which won the BAFTA for Best Sitcom in 2006 and The Royal Television Society Award for Best Sitcom in 2005.

Sam Bain is also a published novelist, with YOURS TRULY PIERRE STONE published in 2001.

## **THE WRITERS DISCUSS FOUR LIONS**

### **How do you make terrorism funny?**

In the world of terrorism there are a lot of comic angles to explore – grandiloquence, ambition, incompetence, male machismo, small-group hierarchies and dynamics, superiority/inferiority complexes, and through it all that brittleness you get when any kind of idealism hits the compromises of real life – that's very rich comic territory. What we came back to again and again when we felt we were drifting off was – what's the truth of this situation? And to that end we used Chris's extensive research a lot – court transcripts, newspaper reports, books, tapes, conversations, it all went into the mix as we talked about what appealed to us and what the attitude of the film was.

### **Due to the subject matter do you feel you had to restrain yourself in the writing?**

Not in the sense I think you mean. Obviously all writing is about restraining yourself from writing a load of crap – but we didn't feel there was anything we wanted to write but couldn't or shouldn't. It's about what's funny. So we were only restrained in the sense that we didn't want to write anything that strayed from comedy.

## ABOUT THE CAST

### RIZ AHMED (OMAR)

Since graduating from Oxford in 2004 and the Central School of Speech and Drama in 2005, Riz Ahmed has worked consistently in film, television and theatre. Riz's first feature, the controversial and gripping docu-drama *THE ROAD TO GUANTANAMO*, directed by Michael Winterbottom and Mat Whitecross, won a number of awards including the Silver Bear at the Berlin International Film Festival and Best British Documentary at the British Independent Film Awards (BIFAs) in 2006. Riz saw continued success with his next feature *SHIFTY*, directed by Eran Creevy, which saw Riz win Best Actor at the Geneva Film Festival and receive a nomination for Best Actor at the BIFAs. In 2009 Riz took the role of Vijay in Sally Potter's experimental film *RAGE*, which co-starred Judi Dench and Jude Law and can next be seen in Neil Marshall's Scottish set, Roman epic *CENTURION*.

Riz has also starred in a number of notable UK dramas including *BRITZ*, directed by Peter Kosminsky for Channel 4. In 2008 *BRITZ* won Best Drama at the Television BAFTAs and Best Drama at The Royal Television Society Awards, as well as receiving an Emmy nomination. Riz's other television work includes the acclaimed series *DEAD SET*, directed by Yann Demange and Dominic Savage's recent highly publicised *Freefall*. Riz's stage work has included performances at the English National Opera in *GADDAFI: A LIVING MYTH* for David Freeman and in *PRAYER ROOM* for Angus Jackson, initially performed at the Edinburgh International Festival.

Riz also has an active music career as Riz MC ([www.myspace.com/rizmc](http://www.myspace.com/rizmc))

### ARSHER ALI (HASSAN)

*FOUR LIONS* is Arsher Ali's feature film debut after establishing himself as a stage and television actor. Arsher has worked with the Royal Shakespeare

Company, with performances in *THE MERCHANT OF VENICE*, *THE TAMING OF THE SHREW* and *THE TRAGEDY OF THOMAS HOBBS*. He has also performed at the National Theatre in Nicholas Hytner's *Rafta Rafta* and recently appeared in *WHAT FATIMA DID* at the Hampstead Theatre for Kelly Wilkinson. Arsher has also been the recipient of a Laurence Olivier Student Award. On television Arsher has starred in a number of dramas including *TRAIL AND RETRIBUTION XIII* for ITV1, *Wallander* and *Maxwell* for the BBC and the award-winning drama *BRITZ*, for Channel 4.

### NIGEL LINDSAY (BARRY)

Nigel Lindsay is a familiar face on stage and screen. In complete contrast to the mujahid Barry in *FOUR LIONS*, he has just completed the feature film *COSI* for Chris Menaul in which he plays a gay opera singer. Other films include Woody Allen's *SCOOP*, *ROGUE TRADER* with Ewan McGregor, and *MIKE BASSETT: ENGLAND MANAGER*. On television, 2009 saw him playing guest leads in two BBC drama series: *SILENT WITNESS* and *WAKING THE DEAD*. Nigel has starred in some of television's most accomplished dramas and comedies, including *ROME*, *JAM AND JERUSALEM*, *MURPHY'S LAW*, *A DANCE TO THE MUSIC OF TIME*, *BETWEEN THE LINES*, *I'M ALAN PARTRIDGE WITH STEVE COOGAN* and the BAFTA nominated *RELIEF OF BELSEN*. He first worked with Chris Morris on the infamous *BRASS EYE*.

On stage, Nigel last appeared at the Duke of York's Theatre opposite Francesca Annis in *UNDER THE BLUE SKY*. Before that he played Lenny in the sell out production of Pinter's *THE HOMECOMING* at the Almeida, and Moe Axelrod opposite Stockard Channing in *AWAKE AND SING*, for which he was nominated as Best Supporting Actor in the 2008 Theatregoers' Choice Awards. He starred at the National Theatre and in the West End alongside Ray Winstone in the original cast of Patrick Marber's *DEALER'S CHOICE*, and returned to the National to play good cop to Jim Broadbent's bad cop in Martin McDonagh's Olivier winner *THE PILLOWMAN*, also starring David Tennant. Nigel has played leading roles



at the UK's most prestigious theatres, including the Donmar, the Old Vic and the Royal Court, where he appeared in Max Stafford-Clark's acclaimed production of KING LEAR with Tom Wilkinson and Andy Serkis. He played Nathan Detroit in Michael Grandage's GUYS AND DOLLS in the West End and Max in Tom Stoppard's THE REAL THING, which won three Tony Awards on Broadway.

### **KAYVAN NOVAK (WAJ)**

Kayvan has worked across film and television with his film work including the multi Award-winning SYRIANA, directed by Steve Gagan and THE BLUE TOWER directed by Smita Bhide. Kayvan has also starred in a number of prominent and populist television dramas as well as comedy, including the 2008 BAFTA Award-winning comedy series FONEJACKER for Channel 4, which he also wrote and created. Following up this success Kayvan is currently shooting a new accompanying series called FACEJACKER, for Channel 4. His other key roles in television include parts in ITV's JUDGE JOHN DEED and TRIAL AND RETRIBUTION VII from Lynda La Plante, SHE'S GONE for director Adrian Shergold, SPOOKS III for the BBC and THE GOVERNMENT INSPECTOR, for Channel 4, directed by award-winner Peter Kosminsky.

### **ADEEL AKHTAR (FAISAL)**

Adeel Akhtar trained at the UK's National Youth Theatre and the Actors Studio in New York where he received an MFA in performing arts. Adeel has worked across stage and screen. His film work includes roles in TRAITOR with Don Cheadle and Guy Pearce in CHAPTER 27. Television work includes roles in ITV1's TRIAL & RETRIBUTION, the award-winning drama BRITZ for Channel 4, LAW & ORDER for NBC and roles in the popular UK soap EASTENDERS for BBC1 as well as ITV1's TONIGHT PROGRAMME: FLIGHT 93. On stage, Adeel has performed at London's Trafalgar Studios and The Old Red Lion in IN MY NAME. Other roles include Yusuf in WUTHERING HEIGHTS for the Tamasha Theatre Company and a role in ZERo at Theatre Absolute. Adeel has also starred in a number of productions as

part of the Actors Studio Drama School at the Bank Street Theatre off Broadway, with directors including Ellen Barkin and Andreas Manolikakis. Adeel has also performed in several NY based stage plays, including roles in BACK OF THE THROAT and WORK FOR JIM SIMPSON at The Flea and First at the Annex Trilogy Theatre. He will perform with Improbable Theatre in SATYAGRAHA in March 2010 at the London Coliseum.

### **JULIA DAVIS (ALICE)**

A talented actress and writer, Julia has starred in some of the UK's best loved and award-winning television comedies such as the BBC's GAVIN AND STACEY as Dawn, in Steve Coogan's I'M ALAN PARTRIDGE and Ricky Gervais's THE OFFICE. As well as FOUR LIONS, 2010 will see Julia reteam with Ricky Gervais and Stephen Merchant, as Gervais' wife in CEMETERY JUNCTION, a comedy written by the duo. Julia's other film work has included CONFETTI co-starring Stephen Mangan, Richard Curtis's LOVE ACTUALLY and Lone Scherfig's WILBUR WANTS TO KILL HIMSELF.

Julia's additional television credits include: LITTLE BRITAIN ABROAD, Channel 4's series BIG TRAIN and Chris Morris' JAM. Julia has also starred in the dramas, BORN EQUAL, directed by Dominic Savage for the BBC, the lavish ITV1 adaptation of Jane Austen's PERSUASION, FEAR OF FANNY, the drama about renowned food critic and cook Fanny Craddock and the acclaimed THE ALAN CLARK DIARIES for the BBC. Julia is also recognised for her writing, with her dark comedy for the BBC, NIGHTY NIGHT being nominated for a number of awards and winning Best New TV Comedy at the 2004 British Comedy Awards and both Best Situation Comedy and Best Writer - Comedy at The Royal Television Society Awards in 2005. Her two man comedy which she also starred in with Rob Brydon, HUMAN REMAINS, also saw Julia win Best TV Performance at the RTS Awards in 2001.

On stage Julia has recently appeared in Mike Bartlett's CONTRACTIONS at the Royal Court. She starred in and co-wrote ME, ME ME and has toured with Steve Coogan for Steve Coogan – THE MAN WHO THINKS HE'S IT.

Julia has also contributed to various radio programmes including Chris Morris's BLUE JAM.

## **THE ACTORS DISCUSS WORKING ON FOUR LIONS**

### **Riz Ahmed (Omar)**

#### **What research did you do?**

I read a lot of books and watched a lot of films that my character would have watched. I was also given a stack of Jihadi DVD's and reading material by Chris and the team to familiarize myself with the whole "scene". It really is like a die-hard scene in the fashion or music sense in some ways, there's lots of debates and a sense of community based around a way of life and looking at the world.

#### **What was it like working with Chris Morris?**

I thought he was incredibly detailed in helping me prepare for the role, which makes you step up your game and go all out. Then on set, it was just a huge amount of fun. Scripts changed several times a day and Chris works in a very free wheeling way from how he shoots a scene to what he allows his actors to do.

#### **And was there a strong group dynamic that developed?**

Yes there was, we all really got on and this whole vibe developed not too dissimilar to that in the film. There was a lot of piss-taking and a lot of jokes that came out of it. Something about the intense male group-dynamic in the film leaked into our lives. It was slightly deranged and claustrophobic, and a lot of fun.

### **Nigel Lindsay (Barry)**

#### **How did you feel about the subject matter?**

During the research and rehearsal period it became clear to me that there was never an intention to mock Islam or its followers. Rather we are following five confused individuals whose homespun sophistry takes them on a comical and ultimately disastrous journey.

#### **Describe your character in the film?**

Barry is a tortured soul suffering from an ironic psychosis: he feels he should be a Master of the Universe even though time and again the world proves to him that he has absolutely no masterly qualifications. Equally at home in the BNP or Al Qaeda, so long as he gets to use violence.

#### **And was there a strong group dynamic that developed?**

It was a brilliant ruse to put us together in student digs away from home. We felt like we were in boot camp together.

### **Arsher Ali (Hassan)**

#### **Describe your character in the film?**

Hassan is an outsider, a wannabe. But the most dangerous thing about him is his lack of understanding, his ignorance. To him, radicalization and its commitments are akin to the college boy who suddenly picks up a skateboard and declares he was "always a skater" – it's a fad in a way. But I think it's all born out of his desire to be accepted and to be liked or respected – something we can all relate to.

#### **What research did you do?**

The "As-much-as-we-could-without-being-suspected-of-anything" amount.

#### **And was there a strong group dynamic that developed?**

There was a huge sense of togetherness, mostly because we'd all improvised together and fallen on our backsides now again in said improvisations and that takes a lot of trust.

### **Kayvan Novak (Waj)**

#### **What research did you do?**

I spent some time up north hanging out with some Muslim guys. And I watched a lot of footage of everyday northern Muslim lads just larking about.

I also spent an excessive amount of time recording and listening back to myself trying to nail the accent.

**Had you worked with any of the other cast before?**

Not only had I never worked with the cast before but I also had never heard of any of the cast before which for actors is not only humiliating but also embarrassing. So I made sure I looked all of them up on imdb beforehand for a little last minute revision on their CVs.

**How did you enjoy working with them?**

We were pretty much shooting together everyday for seven weeks up in Sheffield and I can honestly say I was laughing for most of that time. They are an obscenely talented bunch as well as being wonderful human beings... We became a close band of brothers during the shoot.

## **ABOUT THE CREW**

### **MARK HERBERT (PRODUCER)**

Mark Herbert is the joint MD of Warp Films and low budget digital studio - Warp X with Robin Gutch. He received the British Film Talent Dunhill award at the London Film Festival in 2006 – an award that recognizes the achievements of new and emerging British writers, directors and producers who have shown great skill and imagination in bringing originality and verve to film-making.

Mark has most recently produced FOUR LIONS and is also currently producing SUBMARINE, directed by Richard Ayoade (IT CROWD, GARTH MARENCHI'S DARKPLACE). In 2008 Mark produced LE DONK, Shane Meadows recent feature shot in five days, starring Paddy Considine, released October 2009. In 2007 Mark produced the first two Warp X titles A COMPLETE HISTORY OF MY SEXUAL FAILURES and DONKEY PUNCH, both films were in official selection at Sundance in 2008. In 2008 for Warp X Mark produced Hush, released March 2009, and feature debut from Paul King (THE MIGHTY BOOSH) - BUNNY AND THE BULL, which was released in December 2009. In 2006 he produced THIS IS ENGLAND directed by Shane Meadows. Since its release in early 2007 it has gained many awards including the 'Best Film' at the British Independent Films Awards and the Special Jury Prize at the Rome Film Festival, Guldbagge in Sweden. It also received Best British Film at the BAFTAs in 2008.

Mark's first feature for Warp Films was DEAD MAN'S SHOES, the Shane Meadows's film that opened to great reviews, which has been nominated for a record 8 British Independent Film Awards and won the Hitchcock D'or at the Dinard Festival. Before this, Mark won a BAFTA for MY WRONGS, directed by Chris Morris as well as producing the critically acclaimed first series of Peter Kay's PHOENIX NIGHTS.

### **DERRIN SCHLESINGER (PRODUCER)**

Derrin Schlesinger works within the UK film and television industry as an independent producer. During the noughties she produced award-winning comedy series, such as Channel 4's THE BOOK GROUP and the IT Crowd, as well as collaborating with Chris Morris on cult comedy NATHAN BARLEY. She has been honoured with and nominated for a number of awards, including winning a Scottish BAFTA and Indie Award in 2002 for THE BOOK GROUP, as well as a nomination for Best Sitcom at the TV BAFTAs for both IT CROWD and THE BOOK GROUP. THE IT CROWD was also nominated for a Royal Television Society Award and a Golden Rose Award.

In addition to FOUR LIONS Derrin has been working with Warp Films on a series of one hour films entitled, THIS IS ENGLAND 1986, authored by Shane Meadows for Channel 4. Over the last ten years Derrin has concentrated on television comedy, which also included executive producing the series FUR TV for MTV, but she also worked across drama, and documentaries. In 2007 she produced TV film OCTAVIA, written by Jonathan Harvey for ITV and the feature film 33X AROUND THE SUN, distributed in the UK by ICA. During the nineties Derrin set up and jointly ran the production company Activate Productions, which focused on TV as well as music videos and commercials.

### **LOL CRAWLEY (DIRECTOR OF PHOTOGRAPHY)**

In addition to FOUR LIONS, Lol Crawley's recent film credits include HERE FOR BRADEN KING and ROUNDING UP DONKEYS for Morag McKinnon. Lol gained his first feature credit on the film BALLAST, which won him an Excellence in Cinematography award at the 2008 Sundance Film Festival and director Lance Hammer a dramatic directing award. Ballast went on to play in competition at Berlin and over 30 other international film festivals winning further awards and much critical praise. 2008 also saw the release of Lol's second film as DP with the UK produced feature BETTER THINGS which was invited to premiere in Critics Week at the 2008 Cannes

International Film Festival and went on to play in competition at the Edinburgh and Toronto International Film Festivals later that year. Prior to this his most significant credits were for the highly acclaimed short films FIELD and LOVE ME OR LEAVE ME ALONE both directed by Duane Hopkins. Together these films won over twenty awards on the international film festival circuit including the Gold Hugo at Chicago and Best British Short Film at Edinburgh.

In 2008 Lol was named as one of the 10 cinematographers to watch in Variety magazine and nominated in the best cinematography category at the 2009 independent spirit awards for his work on BALLAST. In June 2009 he was awarded the Best Cinematographer Award at the Kyiv International Film Festival. Lol's additional credits include DAU (BLOCK 1) directed by Ilya Khrzhanovsky and Wasted directed by C. Paterson and S. Davids. Lol has also worked across music promos, commercials and television drama.

### **BILLY SNEDDON (EDITOR)**

Billy Sneddon has worked largely in television across comedy and drama series as well as numerous documentaries, which have aired across all the major UK broadcasters. Billy's film work has included IN THE LOOP for director Armando Iannucci, FALLEN ANGEL for Tony Johnson and as editor on Chris Morris's award winning short film: MY WRONGS 8245-8249 AND 117. On television Billy has edited numerous series including, GREEN WING and THE INBETWEENERS for Channel 4, NO HEROICS for ITV2 and THE THICK OF IT for BBC 4, again with Armando Iannucci. Billy has collaborated with Chris Morris on a number of occasions over the years, including BIG TRAIN, JAM and BRASS EYE. Billy has worked on a number of comedies including THE CATHERINE TATE SHOW for the BBC, SMACK THE PONY for Channel 4 and SMITH AND JONES '98 for the BBC, as well as working with a number of comedians, such as Eddie Izzard (EDDIE IZZARD THE DEFINITE ARTICLE), Lily Savage (LILY SAVAGE'S LIFESWAPS) and Jack Dee (THE JACK DEE SHOW).

His work in documentaries has included several collaborations with Billy Connolly and the BBC for CONNOLLY'S TOURS OF SCOTLAND, directed by Will Smax; AUSTRALIA directed by Nobby Clarke and his WORLD TOUR OF ENGLAND/ IRELAND/SCOTLAND. Sneddon went on to direct as well as edit CONNOLLY'S WORLD TOUR OF NEW ZEALAND. Further editing for documentaries includes WHITBREAD'S ROUND WORLD RACE for Meridien, directed by Josh McKinlay and LONELY PLANET GUIDE TO RIO for Channel 4, directed by Carl Hindmarsh.

### **CHARLOTTE WALTER (COSTUME DESIGNER)**

Charlotte Walter has worked across film and television, as well as briefly in theatre and commercials and is currently designing costumes in an adaptation of Joe Dunthorne's SUBMARINE directed by Richard Ayoade for FOUR LIONS' Warp Films. Charlotte's film work also includes A MIGHTY HEART starring Angelina Jolie and A COCK AND BULL STORY for Michael Winterbottom, EASY VIRTUE for Stephan Elliott, starring Kristin Scott Thomas and Colin Firth, I CAPTURE THE CASTLE starring Sinead Cusack, Romola Garai and Tara Fitzgerald, LASSIE directed by Charles Sturridge, starring Peter O'Toole and A PREVIOUS ENGAGEMENT starring Juliet Stephenson.

Charlotte's work in television includes a number of prominent one off dramas and drama series, including one of the BBC's centrepiece 09 Christmas dramas: TURN OF THE SCREW; THE RED RIDING QUARTET for Channel 4 and THE AMAZING MRS PRITCHARD starring Jane Horricks. Charlotte formed a close collaboration with director Tim Fywell which saw them work together on TURN OF THE SCREW (above), the adaptation of Sarah Waters novel AFFINITY for ITV1, HALF BROKEN THINGS for ITV1, MURDER ROOMS, CAMBRIDGE SPIES and TOUCH AND GO for the BBC and North Square. Other drama series include JUST WILLIAM SERIES 1 AND 2 for the BBC, MOSLEY for Channel 4 and DEMOB for Yorkshire TV.

**VIKKI LAWSON**  
**(HAIR AND MAKEUP DESIGNER)**

Vikki Lawson trained at the renowned UK hair and makeup training academy, Greasepaint and has worked on films, television, commercials, advertising, pop promos and theatre. However, her passion for cinema and for designing propelled her to seek out interesting feature film projects. Vikki's recent work in film includes the romantic comedy NO ORDINARY TRIFLE featuring Dougray Scott and Claire Forlani. She also designed the retro chic 70's Northern Soul piece SOUL BOY and Ecosse's PELICAN BLOOD, featuring Harry Treadaway and Emma Booth. Vikki was also the make-up designer for the romantic film UNMADE BEDS, directed by Alexis Dos Santos for the Bureau; the urban black comedy CITY RATS for Steven Kelly, starring Danny Dyer and the low budget horror, MUM AND DAD, for Steven Sheil. Vikki has also worked as a daily Make-up and Hair Assistant on a number of other films including HARRY POTTER AND THE DEATHLY HALLOWS, BRONSON starring Tom Hardy, BRIDESHEAD REVISITED starring Emma Thompson and Matthew Goode, CLUBBED for Neil Thompson and Nick Love's OUTLAW. For television Vikki has contributed to MEDIEVAL HEIST for BBC 4, starring Geraldine James and Kris Marshall, as well as FAMILY FORENSICS for Living and Dreamteam for Sky 1. As well as working on a number of commercials, Vikki has also worked on Pop Promos, including work with SCOUTING FOR GIRLS and ATHLETE.

**DICK LUNN (PRODUCTION DESIGN)**

Dick Lunn has worked across numerous comedy productions as Production Designer and Art Director. Working predominantly in television, FOUR LIONS marks Dick's first feature film as Production Designer. Working regularly with Tiger Aspect, Dick recently completed the drama, ROYAL WEDDING. In 2008 Dick designed the comedy series FREE AGENT as well as NO HEROICS. During the early noughties Dick's work as a production designer teamed him with Talkback Thames on MAN STROKE WOMAN II and Simon Pegg's SPACED II. Dick's Art Direction credits include the 2006 hit film comedy, HOT FUZZ and Edgar Wright's spoof trailer DON'T, for Tarantino's

GRINDHOUSE double-bill. His television credits in art direction include the hugely successful British comedy series, THE IT CROWD, THE MIGHTY BOOSH, BLACK BOOKS 1, GIMME, GIMME, GIMME starring Kathy Burke, the Comic Strip's 4 MEN IN A CAR, FRENCH & SAUNDERS and Chris Morris's JAM.